

TENTH ANNIVERSARY SEASON

UNIVERSITY OF TORONTO CONCERT BAND

ROBERT A. ROSEVEAR, Musical Director

MELVIN BERMAN, Conductor

STEPHEN CHENETTE, Soloist

MacMILLAN THEATRE

EDWARD JOHNSON BUILDING

SUNDAY, FEBRUARY 4, 1973

3:00 p.m.

PROGRAMME

SHOSTAKOVICH, DIMTRI

FESTIVE OVERTURE
(transcribed by Donald Hunsberger)

HOLST, GUSTAVE

SECOND SUITE IN F FOR BAND
March
Song Without Words
Song of the Blacksmith
Fantasia on the "Dargason"

BARTÓK, BÉLA

PETITE SUITE
(transcribed by Charles Cushing)
Walachian Dance
Mourning Song
Ukrainian Song
Slow Melody
Bag Pipe
Melody for Clarinets
Hungarian Dance

INTERMISSION

HUMMEL, JOHANN NEPOMUK

TRUMPET CONCERTO IN E $\flat$ MAJOR
Allegro con Spirito
Andante
Rondo

*Soloist — Stephen Chenette**

SOUSA, JOHN PHILIP

THE FAIREST OF THE FAIR
EL CAPITAN

FLEMING, ROBERT

FOUR FANTASIES ON CANADIAN
FOLK THEMES
Out of our Indian Heritage
Out of Old Quebec
Out of Newfoundland
Out of the Prairies

* Stephen Chenette is Associate Professor at the
Faculty of Music, University of Toronto

PROGRAMME NOTES

FESTIVE OVERTURE

SHOSTAKOVICH (1906-)

The Festive Overture was composed in 1954 just after the completion of the 10th Symphony. Originally written for Symphony Orchestra, the composer released a Russian band version in 1958 utilizing the standard instrumentation of the Russian Military Band, an instrumentation which is far more extensive than that of the North American Symphonic Band. The version being performed today has retained all the enthusiasm, excitement and vitality of the original due to the superb transcription by Donald Hunsberger.

SECOND SUITE FOR BAND

HOLST (1874-1934)

Probably the most important band composer of the 20th century was Gustave Holst, the English composer. In Holst's First Suite in E $\flat$ for Band written in 1909 — the same year in which Stravinsky wrote the Fire Bird for Orchestra — Holst achieved a new concept of band orchestration which was not simply a re-structuring of orchestral scoring but rather scoring which was uniquely suited to the wind band medium. In his second Suite For Band in F which he composed two years later (after his Suite in E $\flat$) and which is being performed today, Holst utilized English country tunes as a basis for his thematic materials. It was the first of a long line of folk song pieces for both band and orchestra to come from English composers.

TRUMPET CONCERTO IN E $\flat$

HUMMEL (1778-1837)

Hummel was a student of Mozart, Clementi, Albrechtsberger and Salieri. He was also a friend of Beethoven, Cherubini, Weber, Chopin and Haydn whom he succeeded as Kappelmeister at the Esterházy Court Chapel in Eisenstadt. Although he was neither very profound nor very original, Hummel was more popular, in his time, in some musical circles than even Beethoven. He was an extremely prolific composer and considered to be one of the finest pianists and conductors of the period. In 1819 he became Kappelmeister at Weimar, a position held by J. S. Bach a century before, where he remained until his death in 1837. Hummel's Trumpet Concerto is a charming, expansive work of a somewhat improvisatory style utilizing to the fullest all the possibilities of the newly developed keyed trumpet.

PETITE SUITE

BARTÓK (1881-1956)

The Petite Suite For Band being played today is a transcription of seven of Bartók's short piano pieces based on Hungarian folk tunes. Most of the pieces were taken from his Petite Suite For Piano written in 1936. A transcription of Bartók's piano pieces for concert band is certainly justified (if, in fact, justification is needed) based on the fact that Bartók himself adapted some of his works for interchangeable performing groups and sanctioned the transcription of other works. In fact, certain pieces from the Petite Suite were originally written by Bartók as duos for two violins. The present transcription of these charming pieces was done by Charles Cushing of the University of California.

THE FAIREST OF THE FAIR EL CAPITAN

SOUSA (1854-1932)

John Philip Sousa was probably the most important single contribution to the development and popularity of the band that the history of this musical organization has ever seen or will ever see again. He and his band were known to more people than any concert organization before or since. Sousa's greatest musical contribution were his incomparable marches, two of which are being performed today.

FOUR FANTASIES ON CANADIAN FOLK THEMES

FLEMING (1921-)

Composed in celebration of Canada's centennial year, the Four Fantasies was first performed in 1967. Based upon folk tunes from different parts of the country, the Four

Fantasies point up the cultural variations of this vast land. The first movement is based on an Iroquois melody sung to the composer by an aging chief in Brantford, Ontario in 1950. Out of Old Quebec utilizes four of the most popular French Canadian folk songs — J'entend le Moulin, Frères Jacques, C'est l'Avion and A la Claire Fontaine. From Newfoundland Fleming has chosen one of its loveliest melodies orchestrated without brass or percussion. Out of the Prairies is the finale of this charming Suite and is based on an old western pioneer song treated in a variety of ways and ending in a robust, happy hoedown.

(Robert Fleming was born in Prince Albert, educated in Saskatoon and Toronto, was chief composer and conductor of the National Film Board for 22 years and is presently Professor of Music at Carleton University in Ottawa.)

PERSONNEL

FLUTES

John Bain
Jane Cutler
Mary Fleming
Nancy Hermiston
Dodie Layton
Sue MacLagan (piccolo)
Judy Tant
Elizabeth Vomberg

OBOES

Hazel Burrell
Garry Welwood

CLARINETS

John Thrower (solo)
Dennis Chreptyk
Betty Harbord
Gary Kidd
Robert Larry
Ernest Mee
Gordon Mitchell
Beverley Parkes
Stephen Pierre
Terry Storr
Barry Thomson
Richard Thomson
Patricia Wait
Gwilym Williams

BASSOONS

Ralph Hodgins
Mary MacDonald

SAXOPHONES

Al Eady
Jack Mills
Robert Pusching
David Tanner

TRUMPETS

Bruce McGregor

CORNETS

Howard Baer
Keith Joyce
Robert Smith

TROMBONES

Colleen Darraugh
Robert Mee
David Wilks
Dan Williams

EUPHONIUMS

Susan Reitman
Susan Smith
Cameron Walter

HORNS

Marilyn Anthony
Elizabeth Bowes
Andy Brakas
Lorraine Clarkson
Norah Fraser
Randi Patterson
Donald Plumb

TUBA

Charles Kipper

STRING BASSES

Gerald Burford
George Kenins

PERCUSSION

Allen Beard
William McCant
Donald Philip
Jerry Ronson
Rick Skol

LIBRARIAN

Oldrich Pergl

Next Band Concert: Thursday, March 29th, 1973 at 8:30 p.m.
(note change from usual concert day)
Robert A. Rosevear, conducting

Next Event: Thursday Evening Series
February 8th, 1973
Richard Bunger, piano